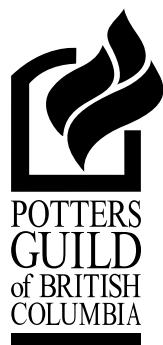


December 2012
Volume 48 No. 10



POTTERS

BC

Happy Holidays!

Newsletter of the Potters Guild of British Columbia

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Photo by Brian Hand.

Bowls - Shigaraki, 2012, by Gwyn Hanssen Pigott, Australia. See Page 4.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



Follow us on Facebook

Interim Gallery Manager

Laura Carey

galleryofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

10:30 a.m. to 5:30 p.m.



Gallery Assistants

Amanda Sittrop (Ast. Mgr.), Carito Ho,

Sasha Krieger, Samantha Knopp

staff@bcpotters.com



Exhibition Committee:

Jinny Whitehead, Sheila Morissette,

Maggie Kneer, Denise Jeffrey,

Celia & Keith Rice-Jones



The Gallery of BC Ceramics is a gallery by potters for potters.

■ *The Gallery coordinates and curates several exhibitions a year.*

■ *Every month we showcase an artist, usually someone just starting his or her career.*

■ *We also sell the work of more than 100 artists in the retail shop.*

Artists must apply to be juried; there are three deadlines annually.

To download and print a Gallery

Jury Application, [click here](#).

For information on Gallery

Policy, [click here](#).

2013 Gallery Exhibition

February 7 to March 4

Evocativa Curiosa

Debbie Cheung, Diane Espiritu, Darcy Greiner, Leon Popik, David Robison and Clive Tucker. Opening Reception: Thursday, Feb. 7, 5 to 7 p.m.

March 7 to April 1

PGBC Members "Dish it Up"

Opening Reception: Thursday, Mar. 7, 5 to 7 p.m.

April 4 to 29

Excellence in Graduating Student Work from Kwantlen Polytechnic University

David Lloyd and students. Opening Reception: Thursday, Apr. 4, 5 to 7 p.m.

May 2 to June 3

Around the World in 80 Plates

Maggi Kneer. Opening Reception: Thursday, May 2, 5 to 7 p.m.

June 6 to July 1

Shoes

Shelley Holmes. Opening Reception: Thursday, June 6, 5 to 7 p.m.

July 4 to 29

Junichi Tanaka

Opening Reception: Thursday, July 4, 5 to 7 p.m.

August 1 to September 2

Group Show: Gallery Staff Picks

Representing the Best of BC Ceramics.

September 5 to 30

PGBC Retrospective

Opening Reception: Thursday, Sept. 5, 5 to 7 p.m.

October 3 to November 4

Vancouver Collects: Collector David Carlin

Opening Reception: Thursday, Oct. 3, 5 to 7 p.m.

November 7 to 25

Shoerealism

Kinichi Shigeno. Opening Reception: Thursday, Nov. 7, 5 to 7 p.m.

Face lift -

donations requested!

The Gallery is getting a face lift in January 2013! We will be taking the time to spruce up the space by repairing and repainting all the plinths in order to showcase your work as best we can. If you have any of the following supplies that you are no longer using, please consider donating them to be used in the gallery. We are accepting:

- Clean, usable paint trays and paint tray liners
- Clean, usable paint rollers and roller handles
- Nylon or other synthetic bristle paintbrushes
- Sanding sponges, blocks, or sandpaper
- Aprons (plastic, fabric, etc)

As always, your support and donations are greatly appreciated! 🙏

Deadlines

Gallery Retail juries

Tentative dates for drop off of new work to be juried next year are the first weeks of March, June and September. Exact dates will be confirmed in January 2013.

Exhibition juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year.

For more specific information on either jury, please refer to the Guild website www.bcpotters.com/Guild/. Select "Forms /Get a Form," which will take you to a page with forms. For the gallery, select "Gallery Jury Application," and for exhibitions, select "Exhibition Jury Application." The direct link is:

www.bcpotters.com/Guild/forms.php


President's Message

Rain, Rain go...guess that doesn't happen until late spring here on the Lower Mainland, eh? Oh well, getting ready for the holiday season and spending time near the space heaters in the studio... my big plans for the winter season (other than PGBC duties). As 2012 nears its end, we are already gearing up for 2013.

In January, the Gallery of BC Ceramics will begin accepting the members' second unjuried items of salt and pepper shakers. The gallery and guild are looking forward to seeing the many and varied creations of this humble and traditional form. And just a reminder to all members that mugs or salt and pepper shakers still need to meet gallery standards.

The PGBC Board is also looking forward to the 6th Triennial Canadian Clay Ceramic Symposium being held at the Shadbolt Center for the Arts on Saturday, March 23, 2013. The board is coordinating the dinner which will follow the days' activities. For more information on how to secure your place at the table, please see [Page 10](#).

We are in the planning stage for the next AGM which we hope to hold late February 2013, so please keep an eye out for further information regarding the when and where. Anyone who can attend is asked to please do so, as the guild can only benefit from the input of its members. We would like to have the new board in place in time for the Clay Symposium. We invite PGBC members who are able to attend the symposium to meet and chat with any past and present board members during coffee breaks and dinner.

Since this is the last newsletter for 2012, it is my sincere wish that all PGBC members, and those you care about, have a healthy, safe and happy holiday season. I look forward to serving you in the New Year as president of the PGBC. 

—Denise Jeffrey

Gallery News *By Laura Carey*

Greetings to all guild members! I would like to introduce myself: my name is Laura Carey and I am the Interim Gallery Manager while Brenda Beaudoin is on maternity leave. I will be a part of the gallery staff until Brenda's scheduled return in January 2014. As a professional arts administrator and hobbyist (slab-built, sculptural) ceramicist I am passionate about our gallery. I am relatively new to B.C. and very new to the Vancouver area. I am thrilled to be a part of the gallery, and eager to apply and grow my knowledge of B.C. ceramics. The foundation of my experience with Canadian ceramics is courtesy of my time at the Canadian Clay and Glass Gallery in my hometown of Waterloo, Ont. I look forward to serving our Granville Island guests, meeting guild members and supporting our talented community of B.C. potters. Please come and say hello on your next visit to Granville Island.

A special thank you to Brenda Beaudoin, Denise Jeffrey, Jinny Whitehead, Judy Osburn and Sheila Morissette for your support.

Exhibition News

The opening of *Collaborative Vision* was a huge success! Interest in details of wood firing has been ongoing with visitors to the gallery. We extend a huge thank you to Jinny Whitehead, Jan Lovewell, Ron Robb and Pia Sillem for your gorgeous work, fascinating stories and photographs of the firing process.

The February 2013 exhibition schedule brings a group show entitled *Evocativa Curiosa*. This exciting group show will feature the sculptural work of Debbie Cheung, Diane Espiritu, Darcy Greiner, Leon Popik, David Robertson and Clive Tucker. Opening on Tuesday, Feb. 7, 5 to 7 p.m. We would love to see you there. Several artists will be present.

Gallery News


New to the shop are some of Wayne Ngan's pieces from his personal collection. He has been holding on to these works for a number of years as they are some of his finest oil spot and wax resist glaze results. Wayne recently had a change of heart and opted to bring the works in to the gallery in time for the holiday season. Come in and see these stunning pieces of B.C. ceramics history. All pieces are available to be added to your own collection.



Did you know...

...that all members are now welcome to show and sell mugs and salt and pepper shakers at the gallery? This is a new offering, as the eligible items were formerly mugs and tiles. We look forward to seeing your new work.

The next retail jury will take place in March 2013. If you are interested in selling work in the gallery (other than mugs and salt and pepper shakers, for which you do not need to be juried), please keep this date in mind. For more information about the jury process and how to submit an application, please visit our website : www.bcpotters.com.

To find the jury application form, click the 'become a member' button on the main page, then click the tab for 'forms'. Select the form called 'Gallery jury application'. We hope to hear from you in 2013. 

Review: *Pleased to Meet You* By Amy Gogarty

Pleased to Meet You: Introductions by Gwyn Hanssen Pigott

Nov. 3, 2012 to Mar. 24, 2013

UBC Museum of Anthropology. Co-curated by Carol E. Mayer, Curator, MOA and Susan Jeffries, Toronto-based independent curator. Exhibition Design: Skooker Broome, MOA.

Responding to challenges to their authority as keepers of history and collective memory, museums have recently opened themselves to interventions by artists, who bring a range of critical, social and aesthetic concerns into their once-sacrosanct halls. As a result, museums and museum practices have changed profoundly. Many “interventions” take the form of political critique, while others celebrate the diversity and sheer abundance of things organized and housed within museum collections. Gwyn Hanssen Pigott’s exhibition at the Museum of Anthropology (MOA) assumes this latter form. Working closely with the curators and staff, Pigott selected and organized 120 objects into eighteen groupings, which she subsequently augmented with work created specifically for this exhibition. The results are dramatic and fascinating to observe; offering insight into the mind and sensibility of one of



Yellow cluster, 2012, by Gwyn Hanssen Pigott, Australia. Photo: Brian Hand.

the world’s great artists.

Pigott’s career is international in scope, and her work is included in major collections around the world. Born in Australia in 1935, she first apprenticed with Ivan McMeekin and later travelled to England, where she worked with Bernard Leach, Michael Cardew and

others while befriending Lucie Rie and Hans Coper. She established studios in London and France prior to returning to Australia in 1973. Since the 1980s, she has grouped her work into installations, which she calls “parades,” “trails” or “clusters,” amalgamations that emphasize line, mass and relationships between forms. In 2007, she worked with the Freer Gallery in Washington, DC, organizing objects from its collection on the basis of colour, shape and texture rather than historical context. It was this exhibition that inspired curator Susan Jeffries to work to bring Pigott to Vancouver and the MOA collection.

Most of us arrange objects of personal significance within our homes, filling shelves and table tops with pots, natural specimens and man-made things, yet few of us have the opportunity to arrange the sorts of venerate objects one finds in an ethnographic museum. The objects in their impressiveness alone call for a closer look--removed from dry historical categories, they breathe and perform on a larger stage. However, their very impressiveness presents the artist with a challenge. Even without labels, knowledgeable viewers are drawn to identify components according to culture, era or technology, countering Pigott’s stated desire to “release the objects from these organizing principles to enable individual appreciation.” For those who cannot resist, the exhibition brochure helpfully lists the contents of each case.

Greenbarn’s catalogue is
now available online.

In an effort to be more environmentally
friendly, by reducing our use of paper, we
are phasing out our printed catalogue,
in favour of a downloadable version
available on our website.

Now you can check prices and item
descriptions just by logging onto
www.greenbarn.com

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Phone: 604.888.3411
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Continued on **Page 5**


Continued from Page 4

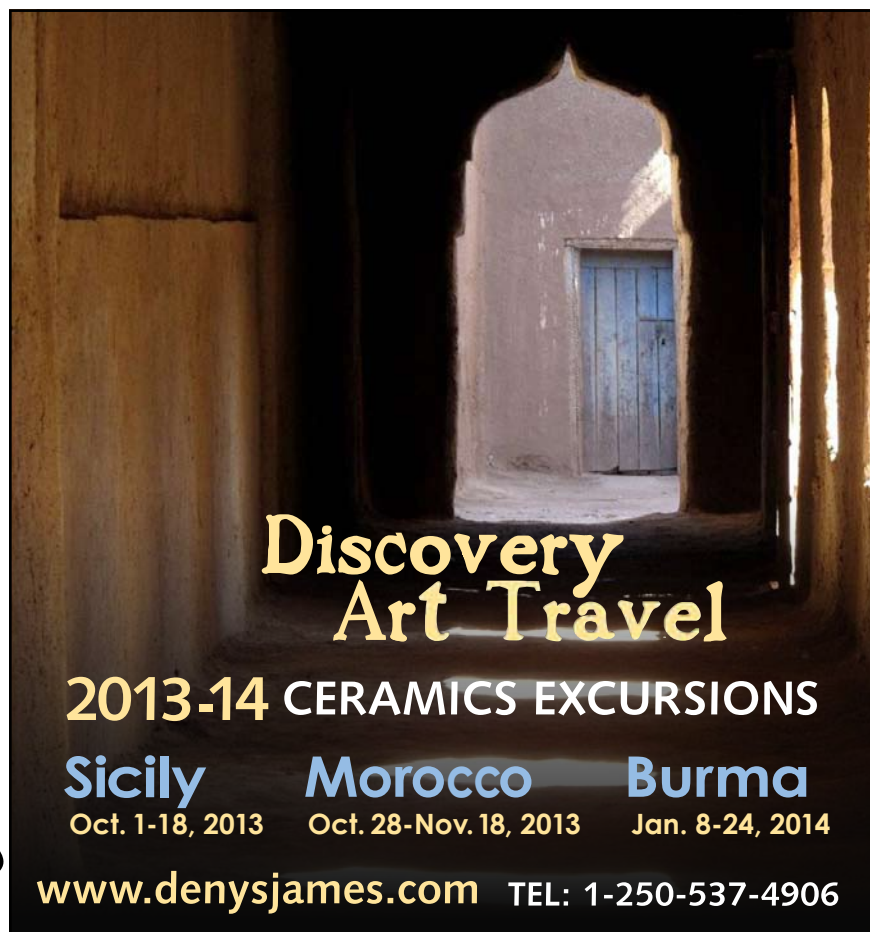
Originally, Pigott planned to work only with ceramics, but time spent mulling over the online catalogue convinced her to cast her net wider. The cases include such interesting non-ceramic items as tapa cloth from Samoa, paper and bamboo fans from Japan and spruce root baskets from West Coast First Nations cultures. The only caveat placed on the artist was that she not include objects considered “culturally sensitive” by the communities whose objects they were. This restriction removes whatever qualms viewers might have that decontextualizing objects compromises sacred or cultural values, and it enables the museum to fulfill its mission of “inspiring understanding of and respect for world art and cultures.” That the objects are not culturally sensitive does not mean they are not culturally significant; indeed all of them speak deeply to their role in creating culture and meaning within a specific community. However, removed from these specificities and co-mingled with related objects from other communities, the objects engage in lively conversations that suggest commonalities between people the world over.

Cases displaying Pigott’s works are spaced throughout the exhibit, and they hold particular charm. Regarding the elegant, beautifully thrown and subtly glazed bottles, bowls, cups and beakers, one sees the artist’s sensibility at work in her own production. Lines proliferate in the taut edges, refined profiles and considered spaces between the individual forms that make up the “clusters.” In *Soft Shadow*, edges where an interior cream-yellow meets an exterior pale grey, or where a view through two bluish forms reveals the soft glow of a bowl beyond exude palpable energy. Subtlety and radical simplification of form are held in dramatic tension by the restless curves of rims and feet. Another case (O) holds a series of small bowls thrown from feldspar-laced Shigaraki clay. These differ dramatically from Pigott’s porcelain works, yet they share unselfconscious directness and sensitive edges. While it is thrilling to see her work on its own, it is even more interesting to see it “in conversation” with other objects.

In the accompanying brochure and on-site video, Pigott discusses several organizing factors that influenced her selection and placement. Objects of great value are set without hierarchy alongside simple tools or fabrics of everyday life. In some, category associations

govern her choice, as in Case E containing “river-fellows—canoes and painted duck.” Case D addresses “translucency,” expressed by such items as a goat skin puppet from India, a bamboo and paper fan from Korea and joss sheets from Cambodia. Another (L) considers solidity, combining clay net sinkers from the Philippines, a wood and tin cassava grater from Suriname, and a wooden cup, bowl and bentwood dish made by North American First Nations. The colour red animates this and other cases, supplied here by a ball of bright red yarn and lacquer dishes from Japan. Red is used strategically throughout, unifying and establishing connections between cases. It appears in the guise of a red Korean sash, a red-spiraled Japanese umbrella and as red patterning on eggs from the Ukraine, which ride in a red-striped canoe. This use of red is effective, as the dim lighting causes the cases to resemble islands in a sea of darkness, suppressing the sense of the exhibition as a whole. Museums regulate light levels in exhibitions, but, occasionally, one wishes for a little more brightness.

Several cases explore surface and translucency. A particularly wonderful case (B) includes a quartz necklace from Columbia, a classical marble figure, a fluted Sung Dynasty cup and one of Pigott’s magical bowls. Light penetrates each of these surfaces to reveal an underlying crystalline structure. The case is unified by a meandering line that deftly navigates the fluted edges of the Chinese cup, the folds of the drapery-swathed figure and the delicate lip of Pigott’s bowl before radiating through the ribs of a paper fan hanging above. Another case (N) presents a composition of circles and squares: a square Japanese lacquer tray cradles three of Pigott’s elegant bottles. These are set beside a wide-rimmed Slovakian charger decorated with a simple wreath and inscription. Other cases throw caution to the wind, mixing ceramics and cedar bark, seal skin and cotton, or metal and bamboo. Careful looking reveals an underlying order and aesthetic, one that revels in colour, texture and the materiality of things. This is an exhibition of adjectives and qualities: crisp paper; dull metal; rough wood and smooth ceramic. Through careful and sometimes surprising juxtapositions, Pigott makes us feel these qualities. This is not an easy exhibition, nor one that can be quickly taken-in, but it does reward those sufficiently patient to look and learn from a true artist. Pigott educates, opening us up to the magnificent array of objects made by humans of all cultures, and she makes us more sensitive to and aware of the beauty in the world. 



**Discovery
Art Travel**

2013-14 CERAMICS EXCURSIONS

| | | |
|-----------------|-----------------------|-----------------|
| Sicily | Morocco | Burma |
| Oct. 1-18, 2013 | Oct. 28-Nov. 18, 2013 | Jan. 8-24, 2014 |

www.denysjames.com TEL: 1-250-537-4906

From the PGBC member web pages



Recent work by Derek Moore.


This newsletter series features your fellow guild members. Artist profiles and photos are taken directly from the guild members' web page which can be viewed here: <http://www.bcpotters.com/Guild/memberwebpages.php>

Get to know your fellow guild members and make sure that you have your own profile listed on the website—contact Becky to update or add your profile, becky.c.mceachern@gmail.com.

*This month's web page profile is from **Derek Moore** of North Vancouver:*

Derek Moore began in the fine arts program at Langara College in 2000 with the intent of becoming a software designer. Two years later he moved to Alberta to attend the Alberta College of Art & Design and became immersed in the culture of clay. Upon graduation from ACAD Derek was rewarded with publication in *Ceramics Monthly* as one of the eight emerging artists of 2005.

He returned to Vancouver and started his own small production line as well continuing to develop the segmented forms which have now become his main focus.

"My new work reflects my love of architecture, construction, sculpture and my passion for the most versatile material, clay, and its history in pottery. My work has always consisted of thrown components; their curving circular lines appeal to me, but as my new work takes on a vertical component, the concept of curvature has been taken to new heights. This is due mostly to an ability to stack higher and push the form into almost caterpillar-like articulation. Each piece becomes a character, with flowing repetition and expression." 

Specialty Courses & Workshops

at the Surrey Art Gallery

It's easy to register!

604.501.5100 | www.surrey.ca/register

Pottery - Registered Open Studio

For this non-instructional studio time, you must have taken at least one ceramics studio class at the Surrey Art Gallery, and feel comfortable working on your own. Our studio technician will be on hand to answer questions. Clay available for purchase; glazes and firing included.

January 19, 10am–2pm
6 sessions \$74.75 | #4311383
(24 hours of studio time)

January 22, 10am–2pm
8 sessions \$99.75 | #4311382
(32 hours of studio time)

Raku Workshop

Enhance your pottery with beautiful crackle or iridescent glazes, and the smoky textures of Raku.

Fee includes one studio drop-in visit, one bag of clay, bisque firing, and Raku glazes.

March 5, 7:30–8:30pm (info session)
April 7, 9am–4pm (Raku firing)
2 sessions \$99.25 | #4311394

Instructor Cheryl Stapleton is an artist, educator, and pottery studio technician and manager. She holds a BFA from Emily Carr University of Art + Design, and has been teaching ceramics for 15 years.

Beyond Round: Alterations of the Thrown Form

Throw, alter, and construct complex pieces using wheel-thrown forms as a base to be altered. Learn leather-hard construction and decoration techniques; integrate slab forms; and complete your process with glaze applications.

March 9 & 16, 10:30am–1:30pm,
and March 10 & 17, 12:30–3:30pm
4 sessions \$85.75 | #4313357

Instructor Fredi Rahn has a BFA from Nova Scotia College of Art & Design. Fredi creates one-of-a-kind functional and decorative pieces in her Vancouver-based studio, and exhibits her work across the continent.

REGISTER TODAY!

Please register at least 7 days in advance.

WANTED! DO YOU KNOW THESE POTTERS?

By Laura Carey

One of the Gallery of BC Ceramics' regular patrons, David Carlin, has been collecting some fabulous work with unknown marks and would like the help of the member community to identify them. Here are Dave's questions regarding the photos:

The first I (lovingly) refer to as "H.H. Langley" for obvious reasons. H.H. was a prolific potter working (I'm guessing) well into the early eighties. This potter was somewhat heavy handed (ie, the pots are sometimes thick and very solid), but often achieved fabulous gloopy thick (sometimes crawling) glazes; and was particularly adept at wax resist, often with applied natural elements like ferns. I've seen thousands of H.H. pots, and many of them still excite me even though I've had them for years.

The second I call "The AG Potter" (again for obvious reasons). Also prolific, this person seems ONLY to have created enormous numbers of small boxes and candlestick holders. 1970s?

Potters 3 and 4 come from the same place or studio, I suspect. I wondered for awhile if they were Babyland potters (i.e., Roberts Creek). Both of these (fabulous) pitchers are very similar in form, one is marked with an upper case Roman "H", the other with an upper case Roman "J". (I think I've seen a very similar pitcher marked with an upper case Roman "A", too. Must be Roberts Creek?).

Any help that you could provide in tracking down the identities of any or all of these mystery potters would be much appreciated! If you have any information that may help in our quest, please email Laura at the gallery at galleryofbcceramics@bcpotters.com.

*Continued on Page 8, **Mystery potters***



1



3



2



4



Mystery potters, continued from Page 7.

In the meantime, Dave has been able to help another collector with her request for help in identifying the pieces on this page (at right):

My family and I recently acquired quite a few pieces of beautiful pottery from my late Oma [grandmother]. She was an avid supporter of Vancouver artists and purchased these vases (see photo left) that date back to the early 70s with a signature unknown to us.

If anyone at the guild could help us out with identifying the artist, my family and I would be much obliged. Curiosity is abundant in our household and we all are excited to find out who this wonderfully talented potter may be!

Thanks and take care,

Thea Neumann

Here is the solution to this mystery, courtesy of Dave Carlin:

Hello Thea!

Your three pieces are beautiful! I understand why you love them. And you're right: the potter was wonderfully talented. His name was Gordon Thorlaksson. He was born in Winnipeg in 1937, and passed away on Bowen Island in 2009. He had a degree in Fine Arts from San Jose State University in California, and taught ceramics in B.C. through the 70s.

Thorlaksson was captivated by ancient Chinese ceramic forms and glazes. The formality, aesthetic qualities and technical achievements of Sung, Yuan and Ming potters were an inspiration to him.

In the 60s when he was studying, he found he was not entirely in line with prevailing attitudes. In an interview in 1977 he said, "my style [...] was not very well received. The trends then were ceramics that had a total earthy functional quality, or to those which gave social comment. There was a general resentment towards elegance and other characteristics associated with the Imperial Chinese periods in which I am interested."

He pursued this ideal relentlessly. So far, in fact, that for every pot he made, he made an accompanying ceramic base for it to sit on. Thorlaksson was trying to create a ceramic version of a turned rosewood base that frequently appears under fine Chinese pieces. He saw the Fine Pot as something inseparable from the Pedestal on which it was placed. In this matter, he was so fastidious that he always inscribed his pots and bases with a matching number.

From the photo you supplied, I can tell you that you have:

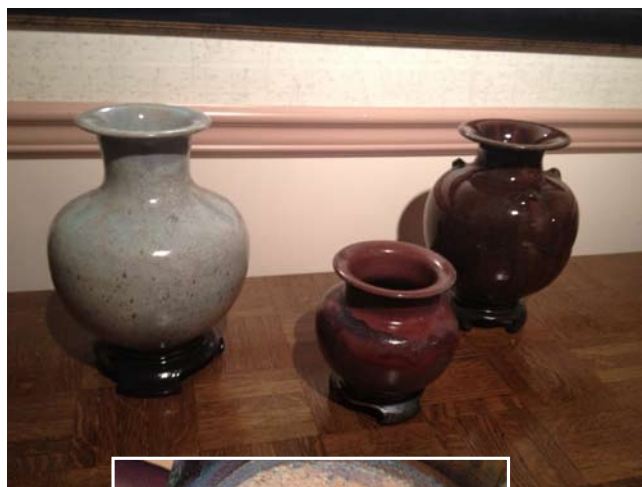
Van[couver] B.C.

[pot#] 147

GTsson [his signature]

'76 [the year he made it]

As you are fortunate enough to have three Thorlaksson pots and three Thorlaksson bases, I would encourage you to keep the right pot with the right base. If they're mixed up, they often look slightly wrong or unbalanced. Sadly, most of the remaining Thorlaksson pots and bases that I encounter have been separated.



Gordon Thorlaksson. Photo by Allen Steele, from *A Catalogue of British Columbia Potters*, by Bob Kingsmill.

I've attached a scanned photo of Thorlaksson from a book called *A Catalogue of British Columbia Potters* compiled in 1977 by Bob Kingsmill. This book is an exceptionally important reference for people interested in the Ceramic history of B.C. Bob is still a force in our community today. You can chat with him in person in his studio on Granville Island for a few days each month when he travels down from his home in the Okanagan, www.kingsmillpottery.com.

—Dave Carlin



The Gallery of BC Ceramics' "Vancouver Collects" exhibition Oct. 3 to Nov. 4, 2013 will feature works collected by Dave Carlin. Don't miss it!



SURREY ART GALLERY
PRESENTS

Teaching Residency with Brendan Tang

February 8 – 10, 2013 | Friday 10am – 4:30pm | Saturday & Sunday 10:30am – 4:30pm

Exhibiting artist Brendan Tang's colourful and wildly incongruous ceramic vessels fuse Asian and Western historical styles with science fiction, popular culture, and new technologies. Tang's knowledge of form and structure, as well as his playful thematic juxtapositions, make this intensive hands-on ceramics workshop a not-to-be-missed opportunity for ceramicists. Residency participants will find new ways to realize their ideas in ceramics through studio time, critiques, conversation, and demonstrations.

To register: 604.501.5566 | www.surrey.ca/register (course #4312575) | \$180 (including tax)

Artist's Talk

Thursday, February 7, 7:30 – 9pm | Admission is free

Prior to the residency, Brendan Tang will give an illustrated talk about his work.

This talk is presented by Surrey Art Gallery Association in partnership with the Surrey Art Gallery.

Programs are offered in conjunction with the exhibition *The future is already here: Alex McLeod and Brendan Tang*, opening on January 19, 2013. Exhibition admission is by donation.



13750-88 Ave, Surrey, BC, Canada, V3W 3L1
t 604.501.5566 e artgallery@surrey.ca
surrey.ca/arts | surreytechlab.ca



Canada Council
for the Arts
Conseil des Arts
du Canada

image: Brendan Tang, *Manga Ormolu 5.0-c*, 2009, 40.64 x 27.94 cm. Collection, Kamloops Art Gallery

Elementum; Form, Function, Feast

By Mike McElgunn, Canadian Clay Collective

The 6th Triennial Canadian Clay Ceramic Symposium is coming...
March 23, 2013 at the Shadbolt Center for the Arts in Burnaby

Envision a program encompassing the themes of *Form, Function and Feast*. You may want to turn your back on function for a wee bit so as not to miss out on the offerings of two well-known ceramic sculptors who incorporate ideas and imagery of food into their works.

Vic Cicansky, an internationally-recognized Saskatchewan artist living in Regina, combines clay and bronze in his sculptures. When creating these light-hearted works, Vic's inspiration comes from his passion for his garden and its bounty. Vic has taught at the University of Regina for over 20 years, the Nova Scotia College of Art and Design, the University of California at Davis, and the Banff School of Fine Arts. In 2009, Vic's contribution to the arts as a mentor, educator and sculptor was acknowledged as he was named a member of the Order of Canada, and in September 2012, Vic was honoured with the Saskatchewan Lieutenant-Governor's Award for Lifetime Achievement in the Arts.

Visit Vic's works and his journey with clay at www.cicansky.ca and be sure to see the exhibition of Vic's sculptural works at the Burnaby Art Gallery, so close to Shadbolt Centre, while you attend the Ceramic Symposium. The display will feature sculptural work by various artists, including Vic Cicansky, relating to the *Form, Function, Feast* theme.

"This act of creation is in constant flux. Ideas are proposed, considered and discarded until I arrive at a complete work. The new work is not the end. It is only one of many searches for an image that represents a feeling, an emotion, a passion for colour."

—Vic Cicansky



Work by Vic Cicansky.



Work by Dirk Staschke.



Dirk Staschke's recent ceramic installations look like detailed still-life paintings. Soft muted colours cloaked in a milky glaze attract the viewer to the perfectly formed abundance of fruits, vegetables, meats and game. Closer examination reveals the juxtaposition of more grotesque elements and entrails as Dirk explores the themes of gluttony and cultural excess. Currently living and working in Portland, Ore., Dirk's work has been widely exhibited across the United States and in Vancouver. Dirk's most recent solo exhibition was at the Bellevue Art Museum timed to coincide with the Seattle NCECA conference in March of 2012. You can see Dirk's work in person at the Surrey Art Gallery Jan. 29 through Mar. 24, 2013. See more of Dirk's work online at www.artdirk.com.

"Unlike the potter whose empty dishes present an opportunity, my settings come pre-arranged as opulent, inedible meals that are simultaneously enticing and repulsive."

—Dirk Staschke

Not yet registered for the Symposium? Why not do it today?

- Visit www.canadianclaysymposium.com for full symposium information.
- Early Bird Registration is \$115 (plus taxes) until Jan. 15, thereafter the price is \$135 (plus taxes). All fees include lunch.
- Register by mail (cheque payable to the City of Burnaby) or by phone at 604.291.6864. If you've previously registered in Burnaby programs you can access webreg online at: www.burnaby.ca/webreg

COME ONE, COME ALL to a dinner feast!

Hosted by the PGBC immediately following events at The Canadian Clay Symposium: *Elementum: Form, Function, Feast*. The dinner will be on Saturday, March 23, 6 to 10 p.m. at The Shadbolt Centre for the Arts. Tickets sold in advance: \$25 PGBC members, \$30 non-members (includes tax). Limited seating. Cash bar/ buffet dinner with vegetarian and meat selections. Purchase tickets through Paypal at <http://bcpotters.com/amember/member.php>. Log in using the same password you use to access the newsletter—the dinner tickets will be one of the products that you may purchase via Paypal from the drop-down list on the right side of the screen. Non-members must pay for tickets via the Gallery of BC Ceramics, 604.669.3606. If paying by cheque, make it out to the Potters Guild of BC and mail it to 1359 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R7. For more information contact Nora Vaillant at 604.730.5840.



CERAMICS WORKSHOP

with **SUZY BIRSTEIN**
on Greek island paradise Skopelos,
where *Mama Mia* was filmed!

Sept. 7 - 21, 2013 - Skopelos Foundation for the Arts
Info & registration: 604.737.2636, www.suzybirstein.com



Holiday Sales

Dec. 1, Vancouver

Aberthau Potters WINTER SHOW & SALE

Saturday
December 1, 2012
10 am- 4 pm

Experience the work of over
50 ceramic artists
from this community
ceramics collective.

Aberthau Mansion
West Point Grey Community Centre
4397 West 2nd Ave, Vancouver
(Trimble & West 2nd Ave)

www.aberthauptotters.com

Dec. 1 & 2, Vancouver



Wildrice Studio Christmas Sale 21st Annual Sale

Sat & Sun Dec 1st & 2nd, 2012
10am - 5pm

- Great deals on end of lines, one offs and good seconds
- Reductions on regular stock
- Garden pieces and some sculptures at cost

Keith and Celia Rice-Jones look forward to seeing old friends and making new ones over coffee or a glass of wine and nibbles.

8072 11th Avenue, Burnaby, V3N 2N7
604 522 8803 www.wildricestudio.com

Nov. 30, Dec. 1 & 2, Coquitlam & Vancouver

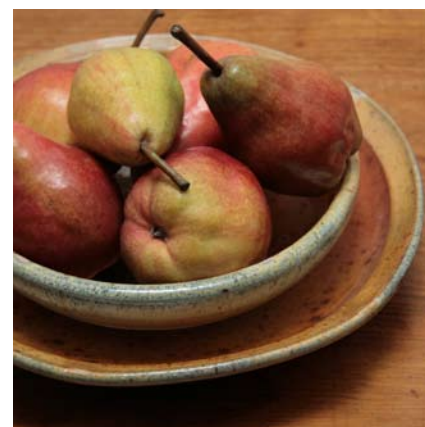
32nd Annual Coquitlam Christmas Craft Sale 2012

Friday, 5 to 9 p.m. • Saturday, 10 a.m. to 4 p.m.
Sunday, 11 a.m. to 4 p.m.

Featuring homemade goodies, fine creations in glass, ceramics, textiles and wood, as well as skincare and unique housewares from 120 B.C. Crafters. PGBC member Roxanne Gagnon will be taking part in the sale. 624 Poirier Street, Coquitlam. Adults, \$2; Seniors & Children \$1. Roxanne will also be taking part in: "Ornament Show & Sale" at Ainsworth Custom Designs—opening is Nov. 23, 5 to 8 p.m., Granville Island, Vancouver.

Dec. 7 & 8, West Vancouver

Jackie Frioud Pottery



Friday, 4 to 8 p.m. • Saturday, 11 a.m. to 4 p.m.
Come for a visit and refreshments and a look at my new work. 6525 Madrona Crescent, West Vancouver, B.C.; 604.921.6417.

Dec. 7 & 8, North Vancouver

Capilano Pottery Group Christmas Sale

Friday, 10 a.m. to 5 p.m.
Saturday 10 a.m. to 5 p.m.

Capilano pottery students sale at Capilano University, Maple Building.

ClayLines

Celebrating Success in our community

CALL FOR ENTRY, Gallery of BC Ceramics



DISH IT UP, Mar. 7 to Apr. 1, 2013

We are pleased to announce a new opportunity to participate in a group exhibition at the Gallery of BC Ceramics. This is open to all individual members of the Potter's Guild of B.C. Coinciding with the Canadian Clay Symposium, the show will feature fabulous, functional serving dishes—pots that want to be paired with food. We are hoping to represent all regions of the province with this show so please help us show the vast talent of B.C.'s ceramic artists by submitting your work. For more info and details of how to submit, see: www.bcpotters.com/newsletters/DISH_IT_UP_application_info.pdf.

Exhibitions 2014, 2015

A reminder that exhibition proposals can be submitted at any time. The gallery has a great diverse lineup for 2013. If you are interested in having an exhibition (either solo or group), in 2014 or 2015, start thinking about getting your submission together. More information can be found on our website, www.bcpotters.com/Guild/forms.php

EXHIBITION, Burnaby

This show runs until Saturday, Dec. 15:



**Black & White
and
Various Vases**

an exhibit featuring
paintings and drawings by
Sophie St. Pierre and Friends
and ceramic floral containers by
members of the TriCity Potters

Nov. 23 - Dec., 2012



**BURNABY
ARTS
COUNCIL**

DEER LAKE GALLERY
6584 Deer Lake Ave
Burnaby BC V5G 3T7

www.burnabyartscouncil.org
Phone 604-298-7322
info@burnabyartscouncil.org



City of
Burnaby

**BRITISH COLUMBIA
ARTS COUNCIL**
an agency of the Province of British Columbia

Submissions for the February 2013 PGBC newsletter

Please get your articles and ads in to Melany by January 20 at the latest for the February 1 newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to editor@bcpotters.com.

EXHIBITIONS, Surrey Art Gallery

Jan. 19 to Mar. 24, 2013

The future is already here: Alex McLeod and Brendan Tang: Using Asian and Western historical styles, science fiction, popular culture, and new technologies, Tang and McLeod blend ceramics, photography, and projected video to create mesmerizing fantasy worlds that probe the boundaries between the real and the virtual. Guest curated by Rachel Lafo.

Ornamentalism: Clint Neufeld and Dirk Staschke: Everyday forms—from furniture and fruit to car engines and confections—are transformed into poignant allegories of desire, labour, and leisure by these two virtuoso ceramic sculptors.

Beyond the Vessel's Edge: Ceramics from the Permanent Collection: The functional gives way to the sculptural in this collection of ceramics by artists John Chalke, Tam Irving, Ian Johnston, Sally Michener, Alwyn O'Brien, Linda Stanbridge, and Diana Lynn Thompson.

Admission to exhibitions is by donation. Join us at the following free events to celebrate the launch of the above exhibitions:

- Conversation with Alex McLeod and Brendan Tang on Saturday, Jan. 19, 6:30 p.m.
- Rachel Lafo, guest curator of *The future is already here*, in conversation with the exhibiting artists.
- Opening Reception: Saturday, Jan. 19, 7:30 to 9:30 p.m.

Visit www.surrey.ca/arts in early January to find more. Gallery hours: Tuesday to Thursday: 9 a.m. to 9 p.m.; Friday: 9 a.m. to 5 p.m.; Saturday: 10 a.m. to 5 p.m.; Sunday: Noon to 5 p.m. Closed Mondays and holidays. Surrey Art Gallery: 13750 – 88 Avenue, 604-501-5566, artgallery@surrey.ca.

Unclassifieds

FOR SALE: Olympic Cone 10 Kiln, 28" high x 23" wide. Comes with an LT- 3k sitter (Dawson), a Skutt Envirovent and also a box with various kiln furniture. \$400. Contact Bernie, 604.947.0852, Bowen Island.

NEW COURSE: "Ceramic Surface and Decoration", Langara College, Jan. 4–Apr. 4, 2013. Open to people with 2 or more years ceramic experience. Explores link between ceramics, printmaking, drawing, painting. Using ceramic slips and overglaze to print and transfer images, a wide range of surface treatments and variety of materials will be explored at Cone 04 (maiolica, slip trailing, etc). Projects are designed for experimentation and self-directed work. Contact scoote@langara.bc.ca.

ClayLines

Celebrating Success in our community

The exhibitions, calls for entry and special events included in ClayLines are just some of the items listed on the guild website. Website listings are updated regularly, so check back often here: www.bcpotters.com and click on "What's On".

EVEN POTTERS GET THE BLUES

Deadline: Dec. 30

January Blues 2013, Deer Lake Gallery

After the holiday hoopla is gone and there are no customers on the horizon you may be subject to a seasonal mood change. Join the Deer Lake Gallery in January 2013 as we intend to wallow in the Blues by hosting an exhibition with only one requirement—all pieces must be the colour blue. We are accepting video and digital work as well as painting, drawing, prints and sculptural works including pottery. Please send images and proposals to info@burnabyartscouncil.org before Dec. 30, 2012. Show will run from Jan. 11 to Feb. 1, 2013. Artists are asked to join the Burnaby Arts Council, a \$25 annual membership.

CALL FOR ENTRY, Lower Mainland

Deadline: Mar. 13

TriCity Potters group are holding their first truly juried show in the Blackberry Gallery at Port Moody Arts Centre. We are planning to show ceramic work which has been made specifically for serving a *Fantastic Feast*. Your entry can be anything that might be used to enhance said feast whether it's serving dishes, drinking vessels or decorative pieces for the dining room. And you might like to decide who or what is doing the feasting! You may enter up to three pieces, some of which can be sets. The entry fee for this show is \$10 and you must be a paid-up member of TriCity Potters. Bring your work to our March meeting, Wednesday, March 13 at Port Moody Senior Secondary School, 7 p.m. Fredi Rahn will be the juror but will not be giving a critique of the work. The show will open on Thursday, March 21, 2013 and be up until April 21. The theme ties in with *elementum: Form, Function, Feast*, the Canadian Clay Ceramic Symposium at Shadbolt Centre, on March 23, 2013. For more information go to www.tricitypotters.ca or phone Gillian McMillan 604.937.7696.

EXHIBITION, Courtenay

Meet the artists, Dec. 1

The Potters Place is putting on some Pottery Pizzazz this month with both Featured Artist Charlotte Schaufelbuhl and Special Guest Artist Jeff Brett.

Jeff Brett thinks of himself as a multi-disciplinary artist exploring a variety of art mediums including ceramics, photography, video and sculpture—jumping from one to another and sometimes combining them. His art practice has focused in the last few years primarily on making functional pottery. "I make pots for my family and I, pots that we love to hold, fill with food or drink and share with friends. Each piece is a simple, personal statement that I believe exhibits something about who I am as the maker. I choose to focus on a few basic forms—tumblers, mugs, plates and bowls. I invite you to hold each piece and discover a connection for yourself." Jeff's pots are to be filled with your favourite food or drink, used and enjoyed. "Where I live and what I do in my work both have a profound influence on the art I create."

Charlotte Schaufelbuhl's work is strongly influenced by her folk art studies and has a European flavour. She is constantly testing new ground. She prefers to sacrifice rigid design and controlled firings for the erratic and surprising results that reduction gas firings offer. Her work is unique and a treasured find for even the eclectic collector. Charlotte has built her own kiln and has her studio in Black Creek. She also belongs to the Comox Valley Potters and continues to frequent workshops with guest artists.

On Dec. 1, please come and meet these wonderful artists and enjoy some holiday refreshments. Jeff will be in the gallery 10 a.m. to 5 p.m., and Charlotte will be in the gallery 1 to 5 p.m. The Potter's Place is at 180B Fifth St. on the corner of Fifth and Cliffe in the Courtyard, in the cultural heart of downtown Courtenay. It's open Mondays to Saturdays from 10 a.m. to 5 p.m. Parking is available at the Rear of the building. For more information, call 250.334.4613, or see www.thepottersplace.ca.




Charlotte Schaufelbuhl (left) and Jeff Brett (below), showing off some of their work.



Chop Marks & Signatures

Send in your chops and have them available through the guild. For the form, click on the link here: www.bcpotters.com/Guild/chops.php

You can email it back to Debra Sloan at debraesloan@gmail.com as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: chops. 



Submissions & Advertising

Published 10 times yearly, the PGBC Newsletter is an information link for members.

Submissions:

Send articles, reviews, images, member news, letters and information to: editor@bcpotters.com by the 20th of each month for publication the following month. Submissions may be edited for space.

Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$189+ HST
- 2/3 page, \$129 + HST
- 1/2 page, \$99 + HST
- 1/3 page, \$69 + HST (horizontal, vertical, or column)
- 1/4 page, \$55 + HST
- 1/6 page, \$39 + HST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$22 extra.

Unclassified Rates:

Members FREE! Non-members: \$22 + HST

**Advertising rates subject to change*

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Vancouver, BC · V6H 3R7
tel: 604.669.3606 · fax: 604.669.5627
<http://www.bcpotters.com/Guild>

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Nora Vaillant

604.730.5840 · auroranora1@gmail.com

Membership

Membership Fees

Please note new protocol starting immediately: For 12 months, **not including HST**: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. All existing memberships renew in September. New members only will renew on the anniversary of their date of joining, whether renewal is made on time or not. **There will no longer be any prorated fees.** Please note: this change mainly affects new members. Existing memberships will all renew and be charged from September. For detailed information see: www.bcpotters.com/Guild/membership.php

Membership Renewals & New Memberships

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

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